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There is yet another service which this particular World's Fair may render. It may, and we trust it will, bring into closer fellowship the artists, art institutions and art lovers, of the East and the West. At far reach the Orient and the Occident—nearer home, the Atlantic and the Pacific Slopes. There is no lack of love of art on the Pacific Slope, nor of art production. Notable, indeed, are some of the private collections in Portland, San Francisco and other Pacific Coast cities. But it is true that at the present time the Pacific Slope is cut off from participation in the general activities in the field of American art which would seem to extend as far but, generally speaking, no farther than Denver. The traveling exhibitions sent out by the American Federation of Arts, or by the several museums, rarely cross the Rocky Mountains; the artists of the Pacific Slope seldom exhibit in Eastern cities. To be sure the cost of transportation is a large factor in this situation, but it is not wholly responsible; there is a barrier which while natural can be overcome. Contact will do it and this the Panama-Pacific Exposition should provide. Artists from the East are working with artists of the West, designing the buildings, decorations, landscape features and sculpture which will combine to make a city of dreams such as has not been seen before. They are working now shoulder to shoulder, side by side, and they are unconsciously cementing unions which will survive. In 1915 the stream of travel will turn to the Pacific Coast, the mountains will be crossed and recrossed, friendships will be formed, memories created—places once visited are never remote. And the works of the Eastern artists will be shown with those of the Western artists, and their achievements and efforts will thereafter be of interest to one another; the East will invade the West and be no more shut out.

It may be that there will be other and larger results than any yet suggested. None could have foretold in 1891 the widespread influence exerted two years later by the Chicago World's Fair.

Yet, if one might venture a prophecy it would be that this forthcoming Exposition may open the eyes of the nation to color and to the unending possibilities of its skilful artistic use. Such would, indeed, be notable service.

NOTES

THE SCHOOL ART LEAGUE OF NEW YORK

The School Art League of New York, through the Chairman of the Executive Committee, Dr. James P. Haney, has issued a report for the past year showing such varied activity and notable accomplishment that it may well serve as inspiration for similar organizations in other cities.

Forty meetings have been held under the auspices of the League since October 1st; seventeen of these were exclusively for children of the public schools, with an attendance of over 8,000. The total attendance at all meetings has been more than 12,000. The lectures were for the most part contributed, only \$140 having been paid for speakers' fees.

Over 14,000 pieces of printed matter have been sent out during the year at a cost, for postage and printing, of \$490. The League's only paid worker has been a clerk for part time at a total cost of \$160.

The Society is now supporting eight industrial art scholarships, each of which provides one year's study in industrial art to a graduate of the city high schools. Several of the pupils who enjoyed scholarships last year have won additional scholarships from the schools in which they have studied, and others are now earning from \$6 to \$12 a week. The League has received gifts of \$3,000 toward endowing these scholarships in perpetuity.

Four hundred fine craftsmanship medals have been awarded during the year in the workshops of the city schools. Over 1,000 of these medals have been presented since 1909, each school shop receiving one medal each term.

School museum co-operation has been carried forward at the Metropolitan Museum, and introduced, at the request of the director, at the Museum of the Brooklyn Institute. The attendance of elementary pupils at the lectures in Brooklyn averaged over 1,700 at each meeting.

The income for the entire year has been \$1,760.57; of this amount \$542 was paid in by active members at \$1 each, and the balance by contributors. The total membership has increased during the year from 358 to 612.

For the coming year the aims of the executive committee are to increase the membership to 1,000; to develop still further school museums co-operation by systematized lectures and museums visits; to secure subscriptions at \$100 each, in order to increase the industrial art scholarship funds from \$3,000 to \$10,000, thereby making this activity self-supporting, and to develop a fund of \$5,000 for the maintenance of the 400 fine craftsmanship medals in perpetuity.

THE
MAC DOWELL
CLUB'S GROUP
EXHIBITIONS

The MacDowell Club has announced its intention of continuing through the coming season the series of group exhibitions, and invited the support by participation of all American artists in its endeavors to make its gallery as nearly as possible an open field for expression of the various movements of art, whether old or new. The Club offers its gallery to groups of not less than eight or more than twelve for exhibitions of paintings in oil and small sculpture with the understanding that each group must be well organized and will select and conduct the hanging of the pictures and sculpture according to such plan as they themselves (the exhibitors) shall prescribe.

In the fall of 1912 the MacDowell Club of New York City had the opportunity of inaugurating the idea of the group exhibition in which the exhibitors are their own jury. In the two seasons, during which the Club gallery has been

devoted to this plan, 29 groups, comprising 254 artists, have availed themselves of this manner of presenting their work to the public. Some 1,500 paintings and sculptures have been shown. Both the steadily increasing attendance and the sustained interest of the press have demonstrated the growth of the idea in public favor. The success of the group plan proves the possibility of direct contact between the artist and the public in selective exhibitions without the intervention of the usual jury.

Among the artists who exhibited in the groups are many whose names are well-known, but in addition to these were others only little known who have thus been enabled to bring their work before the public.

PUBLIC
SCULPTURE
IN CHICAGO

The Trustees of the Art Institute of Chicago are the administrators of the Ferguson Monument Fund, a bequest of \$1,000,000 left by a public-spirited citizen of Chicago, the income of which is to be used for the erection of monumental sculpture which shall serve to ornament the city.

Under the terms of this bequest Mr. Lorado Taft's splendid composition, "The Fountain of the Lakes," has been executed and placed adjacent to the Art Institute.

Last winter the Trustees voted to prepare for the erection of a great monument in commemoration of the hundred years peace between Great Britain and America existing since the Treaty of Ghent was signed in 1814. Mr. Lorado Taft, having completed "The Fountain of the Lakes," was thereon authorized to proceed with the execution of the full-sized models of the "Fountain of Time," of which he exhibited the design three years ago. This design, which was suggested by Austin Dobson's lines:

"Time goes on, you say? Ah, no,
Alas, time stays; we go."

represents a colossal figure of Time, reviewing a procession of mortals of all degrees in waves before him. It is more